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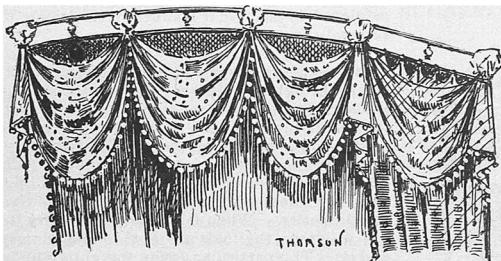


FIG. 4. A FESTOONED CANOPY.

factory as regards appearance, but has the merit of simplicity and inexpensiveness. The frame work consists of two projecting cranes which may be of wood or brass and are arranged so that they may be swung round flat to the wall when desired. They are fastened to the wall and simple and least involved designs prove the most pleasing. It the arrangements admits of the bed being removed without disturbing the drapery. The back is treated by shirring Madras or Cheese cloth on brass rods placed top and bottom.

The variations in methods of treatment are numberless, and it would be impossible here to describe them, many of hay but people of wealth. It will be found, however, that the them are expensive and beyond the limits of the pockets of it thus put within the power of those who find it necessary to watch expenditures to obtain as satisfactory results as their more wealthy neighbors, as far as the design operates to secure this result, and the total cost will depend altogether on the material selected for the work. Artistic effects are not dependent upon expensive fabrics, the lovely stuffs of low cost that are now available for such purposes enable those who have good taste and are the possessors of the "Artistic temperament" to produce charming results. Has one not at command those low cost materials such as silkaline, the ubiquitous cheese cloth and the enlivening chintz? And what can be more dainty for bed drapery than the muslins, either plain or tamboured? The dotted swiss looks particularly well for such a purpose, especially if the furniture be of the light colored woods, such as maple, or the white enamel now so popular for sleeping apartments.

When muslins are used, ribbon trimming may be employed, and the curtains caught back with ribbon bows. Only the pale, dainty colors should be selected, the more positive colors being used sparingly. Handsome spreads are in order, and those who gifted in the direction of embroidery have here excellent opportunities to exercise their talent. Painting may also be employed, especially that on silk or satin. A combination of painting embroidery and the insertion of colored silks and laces in the counterpane, seems to mark the culmination of elaborations in articles of this character.

"LOOKING BACKWARD."

MR. BELLAMY'S book has, far beyond anything else that has appeared, called the attention of the whole educated world that to the possibility of abolishing the frightful evils which desolate an immense proportion of the population in every civilized country, which destroy at once their happiness, their health, their morals, while the presence of these ruined and depraved thousands in our midst, gives

a constant heart-ache to all but those who have no heart to ache.

Some persons fear that if we are all too comfortable, there will be no field for benevolence and self-sacrifice. Now, if this criticism came from the miserable and destitute, if we found these asking that then misery and destitution might continue in order that comfortable people should enjoy the luxury of exercising the virtue of benevolence, then it might be necessary to discuss this difficulty. But while I only hear the objection made by persons, who, leading a comfortable life themselves, find a worthy pleasure in doing good, I do not think we need consider it very gravely.

In Mr. Bellamy's system, every one starts with equal education. Every one passes through the same course of varied work in the three years' conscription of labor, so that equality of cultivation, experience and manners is ensured, and the miserably immoral notion must disappear, the work carries a taint of degradation with it, while it is a mark of nobility to live idly on the work of others.

The elimination of the word "menial" from our language will be a priceless gain. Few passages in "Looking Backward," are finer than that on menial work. Can meanness go further than this, to ask a service of another which we should consider it degrading to ourselves to render to them? Can anything influence our habits of life and thought more than the abolition of so base a practice? We all admit, in theory, that we are one flesh and blood, but why make our fellow creatures do what we would refuse to do?

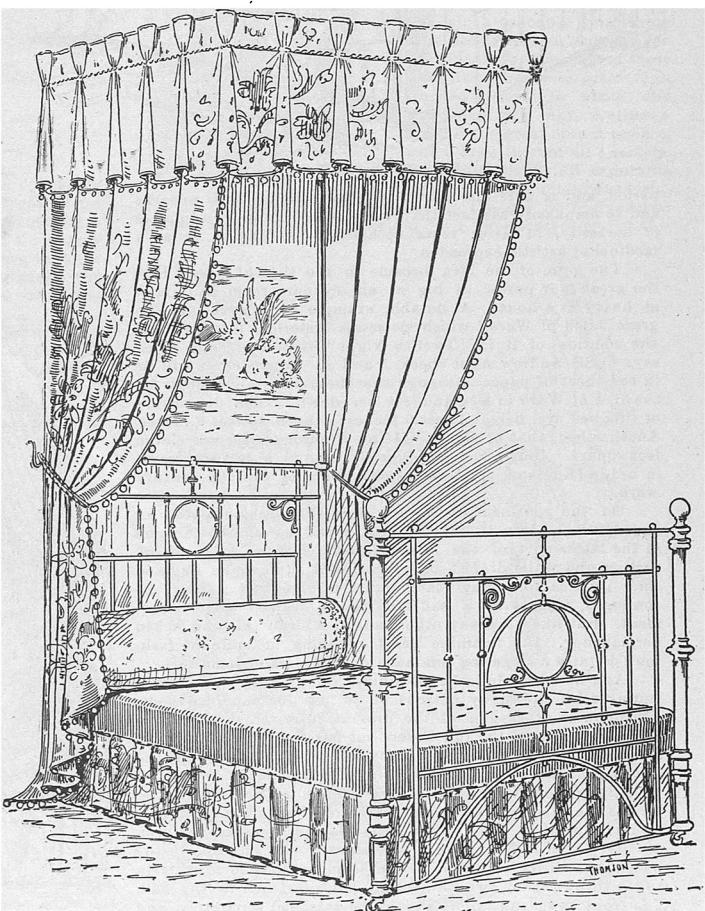


FIG. 4. A DRAPED BRASS BED.